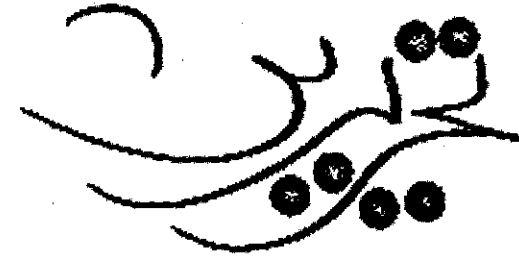


rarely bothered to quote from the poets of Lucknow, except to express disapproval, or when--as in the case of Mīr Anīs (1802-1872)--he had no choice but to praise the poet. The air that pervades this most influential of books is that there are two kinds of poetry: Delhi poetry and Lucknow poetry. The former is generally superior. This led to the supposition that Delhi poetry is 'spiritual', 'sufistic', 'simple', 'not given to physical-erotic themes', and 'free from verbal and other excesses'. Lucknow poetry is 'shallow', 'given to wordplay', 'obsessed with physical-erotic themes'--in a word, 'decadent'.⁷⁵

The theory of 'two schools of Urdu poetry--Delhi and Lucknow' thus came into existence. The most interesting thing to note in this more or less ongoing fiction is that appeal was rarely, if ever, made to classical canons and practices in defence or denigration. That is, no one ever stopped to inquire whether the categories of 'truth', 'realism', 'genuineness of feeling'; 'inwardness' as opposed to 'artificiality' and 'outwardness'; 'Persianism' as opposed to 'limpidity and felicity of language'; and so on, were at all the categories through which the past literary culture of Delhi and Lucknow understood itself. By the time the major modernising texts of Urdu literature came out--*Ab-e hayāt* by Muḥammad Ḥusain Āzād (1880), *Muqaddamah-e shī'r o shā'iri* by Alṭāf Ḥusain Ḥālī (1893), *Kāshif ul ḥaqā'iq* by Imdād Imām Aṣar (1894), and *Yādgār-e ghālīb* by Ḥālī (1897)--both time and space had quite changed for Urdu literature, and our narrative must stop here.

⁷⁵For an extensive discussion see Zaidī, *Do adabī iskāl*, and Petievich, *Assembly of Rivals*.



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